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JAZZ INFORMATION

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SIDNEY BECHET QUARTET AT NICK'S; HARRY LIM RUNS JAM SESSIONS THERE

New York. -- Sidney Bechet, veteran New Orleans soprano saxophone and clarinet player, opened with a quartet at Nick's on Sunday, February 18.

Bechet, who recently finished a long engagement in Fonda, N. Y., is spelling Zutty Singleton's band at the Village spot. His combination includes Charlie Howard, guitar; Wilson Myers, bass; and Kenneth Clarke, drums and vibraphone.

Beginning this Sunday, February 25, Nick's will present Sunday afternoon jam sessions under the direction of Harry Lim, Batavian swing critic. The sessions, which will run from three to six p. m., will include musicians from Louis Armstrong's, Duke Ellington's, Bud Freeman's and other well-known orchestras.

HOT CLUB FORMED IN TRENTON

TRENTON, N. J. -- A hot club is forming in Trenton under the aegis of Gus Goedde, Frank and Helen Trolle, and Charles Rogers.

On Sunday, Feb. 11, the group held its first public jam session, which lasted 4½ hours and featured James P. Johnson keyboarding, with trumpeter Joe Thomas (formerly with Fletcher Henderson), and alto, baritone and clarinet by George James, who has played with such diverse hot talent as Louis Armstrong, Alex Hill, Freddie Keppard, Jabbo Smith and Romeo Nelson. (He doesn't know Romeo's whereabouts, though.)

Augmenting these men were local white bass, drum and guitar men, and this combo made the Ewing Riding Club jump! A second session is set for March 3rd.

Chicago

CHICAGO, Feb. 20. -- Chicago's musical front is much the same as last week, no new bands coming in or old ones leaving.

There is much talk of rebuilding just the Three Deuces bar (not the Off-Beat room), but as yet it is merely talk, and to all intents and purposes will remain so. Lonnie Johnson is anxious to go back, but Baby Dodds says he doesn't think he'd give up his job at the 9750 Club, inasmuch as it's with his own band, and he likes the work.

The Ambassador has Fabian Andre and his band, which plays a lot of

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SHAW COMES BACK SWINGING; AULD BAND IS BROKEN UP

Artie Shaw, who threw up his band and announced his retirement from the music business last November, will record six sides for RCA-Victor with a new orchestra in Los Angeles, March 4.

The new band, like Shaw's first, will include a string section in its 13 or 14 pieces.

Meanwhile Shaw's old band, which had carried on under the leadership of tenor sax man George Auld, broke up in New York City. Les Robinson, star alto man, is to join Benny Goodman next week; Harry Rodgers, trombone, and Hank Freeman, sax, are set to enter the Harry James combination.

RABSON'S RODGERS AND HART ALBUM BY LEE WILEY FEATURES STAR MUSICIANS

An album of Lee Wiley's interpretations of popular songs by Rodgers and Hart, privately recorded under the supervision of Ernie Anderson and released this week by Rabson's Music Shop, features an all-star accompaniment with such musicians as Max Kaminsky, George Wettling, Joe Bushkin, Bud Freeman, and Artie Shapiro.

Four of the eight sides, which appeared on Rabson's "Music Box" label, are under the name of Joe Bushkin's orchestra. These were arranged by Brad Gowans, formerly with Freeman's band. The other four are by Max Kaminsky's orchestra, with arrangements by Tommy Dorsey's Paul Wetstein.

WILLIE SMITH RECORDS FOR GENERAL

New York. -- Willie "The Lion" Smith, veteran Harlem pianist, made four sides at General Records' studios here on February 17.

Personnel of the band was: Sidney De Paris, trumpet; Jimmy Lane, Johnny Mullins and Perry "Stony" Smith, saxes; Willie Smith, piano; Bernard Addison, guitar; Dick Fulbright, bass; Puss Johnson, drums; Naomi Price, vocals.

COMMODORE ON THE AIR

New York. -- Milt Gabler, well-known head of the Commodore Music Shops, will have his "Classics In Swing" on the air every Monday and Friday, beginning today.

The program, listed on Station WCNW, 1500 kilocycles, from 4:15 to 4:30 p. m., will feature the playing of old and new hot records.

MUGGSY SPANIER PLANNING COMEBACK; WILL LEAVE LEWIS NEXT WEEK

New York, Feb. 21. -- Muggsy Spanier, cornetist who gave up his Ragtime Band last December to join Ted Lewis' orchestra for a theater tour, will leave Lewis after playing Loew's State here this week, and reorganize his own band.

George Brunies, trombone; Rod Cless, clarinet; Joe Bushkin, piano; and other former members of the Ragtime Band have been contacted, and are expected to rejoin Muggsy soon. Muggsy told Jazz Information today that the band has no definite bookings, as yet; but "we'll get 'em!"

The Ragtime Band still has several sides to record under its contract with Bluebird, and will probably have its next session within two weeks. Muggsy's return to his own group, which he predicted in Jazz Information December 22nd, marks the revival of what was known in New York and Chicago as one of the most exciting bands in years.

New York

NEW YORK, Feb. 22. --- Duke Ellington's contract with Columbia Records expired today; and tomorrow he switches to RCA-Victor under a two-year contract to record for the 75-cent Victor label.

Noble Sissle's booking at the Cotton Club fell through, and he will remain at Billy Rose's Diamond Horseshoe until the middle of April. Louis Armstrong, leaving the Cotton Club, will open at the Panther Room of the Hotel Sherman in Chicago, about the middle of March, for a month's run. Set to follow him at the Panther Room, for a month each, are Charlie Barnet, Jan Savitt and Stuff Smith.

Joe Marsala, still playing the Fiesta Danceteria with his seven-piece combination, continues experimenting with a larger band.

Eliot Paul, well known writer who has been taking piano lessons from Albert Ammons, was to make his debut at Cafe Society on Thursday, February 22.

Ella Fitzgerald opened at the Roseland Wednesday for a three-week run.

Ernie Caceres, who left Teagarden to join Bob Zurke, is now to replace Jimmy Abata in Glenn Miller's sax section.

Rudy Wiedoft, well known oldtime sax (but not jazz) player, died in Flushing on February 18.

JAZZ INFORMATION

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COLLECTORS' ITEMS

Charles Rogers of Trenton, N.J. thinks that Paramount 12851, and others by the Barrel-House Five on Paramount, QRS and Broadway are by a Clarence Williams washboard band and not, as we suggested, by a Jimmy Blythe combination.

He asks whether anyone knows the personnel of Vocalion 03208 by the Chicago Rhythm Kings, "You Battlehead Beetlehead" (1291), which has a good trombone and is credited to Roy Palmer as composer. Palmer, who taught Preston Jackson the trombone, is the veteran New Orleans trombonist of Sugar Johnny's Creole Jazz Band, which came up the river to Chicago and in whose company Sidney Bechet played. The reverse is "It's Too Bad" (composer, Arnett Nelson), master number 1292.

Rogers adds that he has heard that Roy Palmer played trombone on Victor 21345 by Richard M. Jones' Jazz Wizards, "African Hunch". And when Joe Thomas and George James were in Trenton at the first jam session of the new hot club there, both stated that Benny Carter did not play on the Alex Hill Hollywood Sepians' "Functionizin' --- Ain't It Nice" and "Song of the Plow -- Let's Have A Jubilee", Vocalion 2826 & 2848, as stated in Discography.

Kenneth Hulsizer of Urbana, O., points out an early Columbia record of Jimmie Lunceford's orchestra, "Chickasaw Stomp -- Memphis Rag", under the name of the Chickasaw Syncopators, which is listed in Rhythm on Record, but omitted from Discography.

Bennie Moten's "Moten Stomp", he adds, is on Victor 20955 backed by the Clifford Hayes "Blue Guitar Stomp"; and "As Long As I Love You" is on Victor 22660, backed by Paul Howard's "New Kinda Blues".

Rosy McHargue

by EDWARD ARLINGTON

NOTE: Because of the interest aroused by Rosy McHargue's clarinet playing in Jimmy MacPartland's records of "Panama - I'm All Bound Round With The Mason-Dixon Line" and "Original Dixieland One-Step - Eccentric" (HRS 1003, 1004), we have obtained this brief sketch of McHargue's background and playing.

Rosy McHargue was born in 1907, in Danville, Illinois. His full name, which he rarely uses, is James Eugene McHargue. He has been playing third sax and clarinet, and arranging, with Ted Weems for about five years, and was with Weems at the time that "Squirrel" Ashcraft supervised the four Dixieland recordings, by Jimmy MacPartland's Squirrels, which have since been released by the Hot Record Society.

His style is a little hard to describe. In this connection everyone seems to ignore an important change in clarinet playing, which took place between New Orleans and Chicago. With the exception of Bennie Krueger, who never fitted the band, there were no saxophones in the so-called Dixieland combination. The trombone played the third, or baritone, part, and the clarinet played second. The second part is infinitely more melodic than third, and has a very different tune. This is particularly important, because both New Orleans and Chicago clarinet players almost invariably stayed very close to their parts, even in solo choruses.

When Jack Pettis got tight enough on Armistice night to buy a C-melody sax (which shortly led him to a tenor by accident), this situation changed. The tenor played second, as it still does; and Rappolo (who greatly influenced Chicago) played third. From that time on practically all white Chicago clarinets played third -- although Benny Goodman was more or less a case by himself.

Rosy McHargue invariably plays a fast, clear variation of the third part (though he played Larry Shields' original part in the MacPartland record of "Original Dixieland"). Probably the most characteristic part of his style is his ability to base his playing on pure major chords. He very rarely uses the sixth. A typical example is his use of A-flat major chord in a transition from G-seventh to C in the key of C.

* * *

Frank Snyder and Jack Pettis, of the New Orleans Rhythm Kings, came from Danville, and Rosy knew them well when he was sixteen. He began playing in an amateur band called the Novelty Syncopators, and became greatly interested in the New Orleans Rhythm Kings when Pettis and Snyder brought them to Danville to play.

Although he was interested in music when very young, he had never owned an instrument until he was eighteen, when he bought a C-melody sax and imitated everything Bennie Krueger played on records. This naturally took him to the Original Dixoeland Band (their Columbia record of "Indiana" particularly). Soon he got an Albert B-flat clarinet, and laid the basis for his style by learning everything that Larry Shields recorded.

When Jimmy MacPartland took Bix's place in the Wolverines and Jimmy Hartwell left the band, Rosy went to Chicago to join. However, he found that Jimmy Lord had been substituted for Hartwell; so Rosy took Lord's place in Sig Myer's band, which then included Muggsy, Floyd Town and Volly De Faut. Then he joined the Seattle Harmony Kings, with whom he played for some time at the Friars Inn and the Rendezvous Cafe, which were practically jazz headquarters in Chicago at that time. After a stop in Al Handler's band, Rosy took Tesch's place in the combination which included Muggsy, Town, Jess Stacy and Floyd O'Brien.

Following this job, he joined Johnny Tobin and played for a long time at the Beachview Gardens, the band including Freddy Slack (later pianist with Jimmy Dorsey for years, now with Will Bradley), Joe Hooven on trumpet and Carl Harris, tenor. With the last two named, he worked up a three-piece section which played at the Cafe d'Alex and the College Inn for a long time. Andy Secrest later took Hooven's place, and this was the best band of its kind in Chicago for several years.

Since he joined Ted Weems, Rosy (who changed to a Buffet B-flat Boehm system clarinet after coming to Chicago), has attracted much attention with his arrangements of such Dixieland tunes as "Jazz Me Blues" and "Mournin' Blues", with peculiar voicing that made the Weems outfit sound like a small jazz band. (This was not as hard as it seems, since the band at that time included Andy Secrest on trumpet -- and still includes Ormond Downes, whom Bauduc considers one of the country's best drummers, Country Washburne on bass and Red Ingle, formerly with Goldkette, on tenor sax. His most recent arrangements, which have just been recorded, are "Moonlight" and "I Wonder Who's Kissing Her Now".

NEW RECORDS

JELLY ROLL MORTON: New Orleans Memories (General Records album G-11). Mamie's Blues -- Original Rags (Gen 4001); Michigan Water Blues -- The Naked Dance (Gen 4002); Buddy Bolden's Blues--The Crave (Gen 4003); Winin' Boy Blues -- Mister Joe (Gen 4004); Don't You Leave Me Here -- King Porter Stomp (Gen 4005). Piano solos, with vocal on first named side of each disc.

General Records makes its debut in the field of jazz recordings with an album of extraordinary interest: ten piano solos by Ferdinand "Jelly Roll" Morton, which will be of very great value as easily available documentation of the sources of jazz music.

There should be no question here of discussing Jelly Roll's standing as a hot pianist. In the field of "legitimate" jazz piano, such late-comers as Jimmy Johnson and Earl Hines eclipse him completely; and simply because their styles, developed later, are capable of much greater variation in the jazz language.

As Charles Edward Smith explains in the excellent introduction he has written for this album, these are "valid examples of the music that preceded jazz...Jelly was one of those whose creative playing permitted the fusion of these elements into jazz."

Simply because he was there when the hot style was being created, Jelly Roll's personal style was bound to be superseded. The great development of the piano as a jazz instrument took place after New Orleans, where the orthodox band usually did not include one.

And all this doesn't mean, of course, that Jelly's immense musical talents, which we know from his classic compositions -- "Milenberg Joys", "Wolverine Blues", "King Porter Stomp" -- and his many fine band records, don't find expression in his piano playing, too. Always musical and frequently moving, the pieces in this album indicate even to the casual listener -- to quote Smith again -- "that much of this music was on a par with today's jazz."

This album requires consideration less as piano music, however, than as a re-creation of the music played in New Orleans' Storyville before jazz-ragtime was being recorded. There are the fast tunes, like Scott Joplin's "Original Rags" and Jelly Roll's own "King Porter"; a Spanish piece, "The Crave"; a memorial to King Oliver, "Mister Joe"; and the slow blues with singing: "Michigan Water", done Tony Jackson's way; "Don't You Leave Me Here"; "Buddy Bolden's Blues", with new verses about Judge Fogerty and Frankie Dusen; "Winin' Boy Blues"; and the beautiful "Mamie's Blues", which Jelly first heard back in the nineties, and which has a slow, simple version of what later became the boogie-woogie bass. It would be impossible to discuss even a few of these in the detailed way they deserve; let's say merely that this is an indispensable collection. The recording is good, and the records attractively presented.

One of the most valuable features of the album, incidentally, is that it points out again something very important about the origins of jazz, which listeners and critics tend to forget, to their own disadvantage. Jazz came out of the "palaces" of Storyville, and the Southern honky-tonks, the longshoremen's joints and the street parades; and its nature is still the same. When jazz hits Carnegie Hall, that isn't the end of the road; it's just one step too far out of the way.

JELLY ROLL MORTON SEVEN (General 1703, 1704) Panama -- Sweet Substitute; Big Lip Blues -- Good Old New York. Henry Allen, trumpet; Joe Britton, trombone; Albert Nicholas, clarinet; Eddie Williams, alto sax; Jelly Roll Morton, piano; Wellman Braud, bass; Zutty Singleton, drums.

THE MORTON SEXTET (General "Tavern Tunes" 1706, 1707) Why -- Get The Bucket; If You Knew -- Shake It. Personnel same as above, except no trombone.

General's first release included not only the piano solos, but four couplings waxed by Jelly Roll with a pick-up band. These are not as interesting, nor as consistently good, as the piano solos, because they don't capitalize on Jelly's association with old New Orleans music. Nevertheless, that association remains, even in such "modern" sides as these (some even approach "jump" music), in the style of Jelly Roll's arrangements. Most of this material, pop tunes composed by Jelly Roll, is somewhat inferior musically; but like "Panama" and the blues, it is written in a manner which combines the spontaneity of improvised ensemble with the soberer effectiveness of arrangement; example, "Good Old New York".

The musicians who made these records are well known, for the most part. Zutty Singleton and Wellman Braud do an admirable job in the rhythm section; Albert Nicholas, who is coming to be recognized as one of the finest New Orleans clarinets playing today, is up to his standard. Henry Allen's playing on the eight sides undoubtedly represents the best playing that neglected musician has done in some time; relaxed, clear-toned and easily phrased on some -- unfortunately shrill and nervous on others. Britton and Williams, who are not as well known as the others, prove adequate. Jelly's piano and singing is what you expect.

The four sides issued on "Tavern Tunes" label, designed for nickel phonographs, have a lively atmosphere; and it will be interesting to know whether Jelly Roll, whose music was too "old-fashioned" for the Basie and Goodman fans lately, can make a success in the more down-to-earth atmosphere of a piccolo location. The other two discs will be more interesting to collectors; especially "Panama", which is on the noisy side but has some inspired ensemble playing.

IDA COX and her All Star Band (Vo 05298, 05336) Hard Times Blues --- Four Day Creep; Death Letter Blues -- Deep Sea Blues. Ida Cox, vocal; accompanied by Hot Lips Page, trumpet; J. C. Higginbotham, trombone; Edmund Hall, clarinet; Fletcher Henderson, piano (on 05298); James P. Johnson, piano (on 05336); Charlie Christian, guitar; Artie Bernstein, bass; Lionel Hampton, drums.

Ida Cox is certainly the finest exponent on current records of the "classic" style of blues singing--the style of Bessie Smith and the great woman singers who recorded for Paramount and Okeh. Since Bessie's death this style has fallen more and more into disuse, until her records are even considered "old-fashioned" by some admirers of Billie Holiday or Ella Fitzgerald. Without question the most vigorous and genuine blues today are sung by the "folk" singers, mostly men, and by those who more or less follow that simpler tradition, (Big Bill, etc.)

Ida Cox's chance of recreating the old blues style in her present Vocalion series is somewhat diminished because her band is a little too sophisticated, in the modern swing style. But they do their best to provide relaxed and appropriate backing, and the results have been uniformly good, if not great. Of the individual musicians, Jimmy Johnson, Edmund Hall and Hot Lips Page deserve special credit; Johnson for his background in "Death Letter Blues", Hall especially for his beautiful obbligato in one chorus of "Four Day Creep", and Page for an all-around good job, the best horn he has recorded in a long time. The second coupling, with Johnson replacing Fletcher Henderson, is the better of the two. The singing on all four sides is good, although on "Death Letter Blues", which is almost pretentiously simple and relaxed, Miss Cox used slow, sustained tones which she could not quite hold.

COUNT BASIE'S Orchestra (Co 35357) Ham 'N' Eggs --- Between The Devil

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NEW RECORDS

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And The Deep Blue Sea. Ed Lewis, Buck Clayton, Harry Edison, Shad Collins, trumpets; Benny Morton, Dickie Wells, Dan Minor, trombones; Earl Warren, Jack Washington, Lester Young, Buddy Tate, saxes; Count Basie, piano; Freddie Green, guitar; Walter Page, bass; Jo Jones, drums.

"Ham 'N' Eggs" is a trifle consisting mostly of Buddy Tate's and Lester Young's tenors against riff backgrounds. On the reverse Helen Humes sings the vocal.

ERNIE FIELDS' Orchestra (Vo 5344) Blues At Midnight -- Bless Your Heart. "Blues At Midnight" is blues in strictly Basie fashion, and not quite as good. Leora Davis' singing is far from exceptional; the only point of real interest is an excellent high-register trumpet solo by Amos Woodruff.

HARRY JAMES' Orchestra (Va 8194) Tuxedo Junction --- Palms Of Paradise. Harry James, Claude Bowen, Jack Palmer, Nick Bono, trumpets; Dalton Rizzotti, Truett Jones, Harry Rodgers, trombone; Dave Matthews, Vido Musso, Claude Lakey, Drew Page, saxes; Jack Gardner, piano; Bryant Redkant, guitar; Thurman Teague, bass; Mickey Scrima, drums.

Harry James' debut on the Varsity label is with the popular Erskine Hawkins specialty, arranged by Jimmy Mundy. Except for short solos by Matthews (alto) and Musso (tenor), most of the record is James himself, playing muted trumpet in "dinge" style. This one is planned for the nickel machines, and sounds like it.

SIX MEN AND A GIRL (Va 8193) Mary Lou Williams Blues --- Tea For Two Earl Thompson, trumpet; Buddy Miller, alto and clarinet; Dick Wilson, tenor; Mary Lou Williams, piano; Floyd Smith, guitar; Booker Collins, bass; Ben Thigpen, drums.

This date would have been very dull indeed, with Mary Lou in an uncreative mood, except for Earl Thompson's occasionally spirited trumpet and Dick Wilson's really excellent tenor sax. "Tea For Two" is the good side. The "Blues" is not a blues in any good sense of the word, and should not be so titled. Wilson's sax is worth noticing, however; his style is rather sweet and quite "modern", but as such it's about as good as any.

JOHNNY HODGES' Orchestra (Vo 5353) I Know What You Do -- Dream Blues. Cootie Williams, trumpet; Lawrence Brown, trombone; Johnny Hodges, alto; Harry Carney, baritone; Duke Ellington, piano; Billy Taylor, bass; Sonny Greer, drums.

"Dream Blues" is another in the long series of slow, melancholy Ellingtonian blues, whose increasing lushness begins to be a bit wearying. Hodges' solo alto work is remarkable for his superb technique and phrasing, and incomparable tone -- nothing else. The coupling, a brisk blues, is more listenable, with one of Cootie's engaging growl solos as well as featured work by Hodges and Carney.

WINGY CARPENTER'S Wingies (De 76-98) Look Out Papa Don't You Bend Down -- Put Me Back In The Alley. A little colored outfit, currently at the Black Cat in Greenwich Village, turns out one novelty and one good blues side. "Alley" features good singing by Mae Hopkins, with electric guitar and dirty trumpet prominent in the accompaniment.

YAS YAS GIRL (Vo 05337) I'll Try To Forget - Want To Woogie Some More. Giving up her usual small band accompaniment, the Yas Yas Girl presents two sides with piano and drums only. The first (composed by Bumble Bee Slim) isn't worth listening to; but the other, a Big Bill number, combines fine, vigorous singing with an exciting barrelhouse accompaniment to make one of the best recent race records.

MONKEY JOE and his Music Grinders (Vo 05348) Bitin' On Me - Mountain Baby Blues. A fine alto (possibly Buster Smith?), piano, guitar and rather inadequate vocal bass accompany these two good blues sides.

JAMES DeBERRY and his Memphis Playboys (Vo 05349) You Played A Trick On Me -- Oh, Liza! This Memphis blues band turns up a good clarinet player and a fine trumpeter with clear attack and a biting growl. The singing is good.

WASHBOARD SAM'S Washboard Band (BB 8358) So Early In The Morning -- Block And Tackle. Nothing of much interest here. The second side has Buster Bennett listed as co-singer.

SONNY BOY WILLIAMSON (BB 8357) Good Gal Blues -- Something Going On Wrong. Sonny Boy's harmonica and piano players have different ideas of how to play the blues, and when they are given a duet chorus they go separate ways; but as accompanists they're good, and Williamson sings well on the first side.

NEW ORLEANS BLUESBAND (Va 6029) Small Blues -- Big Blues. This is another of the series of reissues on the Varsity race list; a specially curious one this time, since the names of both orchestra and numbers are obviously invented. Actually these sides were recorded at least six or eight years ago by a moderately large (and moderately good) colored band, complete with banjo and tuba. The theme of "Small Blues", which is disturbingly familiar, turns out to have been used in Wingy Manone's "Wailing Blues", probably first. Although there is an unusually good trumpet as well as fair piano and sax, the record isn't extraordinary; but it would be interesting to identify it. The master numbers are 16006 and 16005.

SALLY SAD (Va 6033) Daddy What You Going To Do --- Don't Say Goodbye.

This pseudonym was appropriately chosen; the singer is rather sad. Accompaniment features a good muted trumpet. Master numbers 15719 and 15718.

JOE JOE (Va 6032) Humming Blues -- Mama Blues. Another peculiar item, this one has a bad singer who also blows a kazoo, with ukelele accompaniment. Masters 15907 and 15906.

BIG BOY BEN (Va 6031) Mistreated The Only Friend You Had--Mama Keep Your Yes Ma'am Clean. The first side is very poor; but on the second the singer is different, a woman, and good; and the piano accompaniment excellent. Masters 18324 and 16966.

LEE BROWN (De 7697) Another Little Girl -- Cross The Santa Fe. Two good blues, well shouted by Lee Brown with an accompaniment by muted trumpet, relaxed blues piano and bass.

WOODY HERMAN (De 2979) Pick-A-Rib. -- Say "Si Si". "Pick-A-Rib" is a big-band version of the fast blues originated by the Benny Goodman quintet last year, decked up with some ensemble singing and solos on tenor and clarinet. This tune sounded better in the hands of a small group, though.

Chicago

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originals a la Raymond Scott. They are quite a disappointment, after Kirby.

Johnny Long's contract with the Swingland has been extended indefinitely. The other night, the band had to play a jobbing date because of some contract mixup, and Johnny sent another band into Swingland under his sax man, Bud Johnson, for that night. It was Jimmy Noone's band, without Jimmy, who is laying off for the week. Trumpets: Leon Scott, Dalton Nicholson; trombone: Al Wynn; saxes: Bud Johnson, Moses Gant, Frank Owen; bass: William Anderson; drums: Jimmy McHenry. The band sounded good. Incidentally, Noone's band is working very little these days.

-- Donel O'Brien

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